

Foreword

Gary McPherson

Canadian music educators have and continue to be leaders within the discipline of music education internationally. It is with great pleasure therefore, that I join with other international colleagues to introduce *From Sea to Sea: Perspectives on Music Education in Canada*, an e-Book that brings together articles that were first presented at the Pan-Canadian Symposium on Music Education Canada.

The ideas presented in *From Sea to Sea* were incubated and developed over a number of years before it was possible to bring them together in the current volume. The concept grew out of ongoing dialogues held at ISME World Conferences in Edmonton, Canada (2000), Bergen, Norway (2002), and Tenerife, Spain (2004) as a result of concerted efforts by a number of prominent Canadian scholars and their international friends to address major issues surrounding how music is serviced and taught in Canadian schools.

The agenda for the forum upon which this publication is based was wide. With an intense commitment to realizing their goal, the protagonists set about organizing a symposium that would critically examine a range of issues—past and present—needing to be addressed to survey what has and is occurring in Canadian schools.

The field of music education has matured and developed considerably over recent decades. Along with this evolution has come a fragmentation of our discipline along with a level of specialization that often impedes our work—some of our discussions have become so focused on the trees that we often fail to keep sight of the forest. For this reason it is important for leaders within the profession to regularly stand back and critically appraise the most important issues

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facing the discipline and to bring the many strands of research and thinking together in a coherent way that can serve to shape future efforts. Most importantly, the publication presented here provides a timely framing of issues that are not only relevant within Canada, but more generally within music education internationally.

There is so much more that I could say about this unique and magnificent volume. Rather than continue with a long list of reasons why it is important, I prefer to end by recommending to everyone interested in music education that they should open to the first chapter and begin reading. I guarantee that the knowledge gained as a result of studying these contributions and grappling with the ideas presented will reinforce your passion for the discipline that we so proudly call music education.

Gary McPherson

ISME President, 2004-2006